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MARQUESAN LEGENDS

OX

BY

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ISAAC PUBETETE, CALLED HAAPUANI OF ATUONA, HIVAOA, STANDING BESIDE THE GREAT STONE FIGURE OF TAKAII, AT PUAMAU.

[frontispiece]

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Marquesan Legends

By E. S. Craighill Handy

INTRODUCTION

The legends included in this collection were, with a few minor exceptions, collected in the Marquesas Islands in 1920 and 1921, in the course of the investigations of the Bayard Dominick Expedition of Bernice P. Bishop Museum. 114

The collecting of the bulk of the contents of this compilation gave many hours of interest and pleasure as I recorded the legends given in text sitting on the verandah of the house that was our base of operations at Atuona, while my learned friend and co-worker, Isaac Puhetete, called Haapuani, recited legends of the ancients with the peculiar vigor and enthusiasm typical of older Marquesans whenever they roll under their tongues the sacred lore of their ancestors which will soon be wholly forgotten. Even now, no living Marquesan has more than a fragmentary knowledge of their lore. When asked how it came about that Haapuani was so much better versed in Marquesan lore than any other whom I had met in the islands, his friends described to me how, when he was a boy, he used to be seen sitting in the midst of a group of older men gathered to talk of the exploits of heroes such as Kae and Tana-oa, taking in with eager ears and quick mind words which, treasured in his memory, were one day to enable him, with the aid of an interested friend from the big island named America, to preserve from oblivion at least a part of the wealth of lore with which the minds of all educated Marquesans were stored in the old times. Haapuani himself told me that he had acquired some of his knowledge when he was a school boy at Puamau, Hivaoa; but that later much had come to him from his wife's father who was a very learned man. 115

I was very fortunate in coming early into association with this native scholar—probably the most learned man in all the islands at the time—in the valley now called Atuona, on Hivaoa, where he was born and where his ancestors and those of his wife have lived from time immemorial. The ancient name of this region was Vevau; and Vevau [1] was recognized, by Marquesans throughout the islands, as the great center of lore in the *fenua enata*. Hence I was doubly fortunate in being led by circumstance to the man and the place best suited to give me the authentic lore I sought.

[1] See Handy, E. S. C., The Native Culture in the Marquesas: Bernice P. Bishop Mus., Bull. 9, 1923.

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115 From Haapuani I received the tales entitled "Mahuike," "Tahia-noho-uu," "Huuti and Te-moo-nieve," "Tuapuu and her children," "Te-poea-hei-o-Tona," "Tona-hei-eeee," "Kae," "Pota-a-te-mau," "Ipokino," "Kena," "Fatu-a-nono," and "Tana-oa."

To various other natives I am indebted for recital of stories as follows: to Titi-ohu of Omoa, Fatuhiva, for "Puhi" and "Tupa"; to Teretia of Puamau, Hivaoa, for "Pohu" and "Tiki the Trickster"; to Naani at Taiohae, Nukuhiva, for "Haha-poa" and "Pepe'iu"; to Vaa-taha-ani of Taaoa, Hivaoa, for "Tiu"; to Hati at Vaipaee, Uahuka, and Honeno at Puamau, Hivaoa, for "Putio"; to Honeno for "Tiki-tu-ao" and the "Voyage of the Kaa-hua"; to Piiohaii at Puamau, Hivaoa, for "Aka's Voyage"; to Tehono, at Haka he Tau, Uapou, for "Vaka-uhi"; to Penapena at Haka Hau, Uapou, for "Poumaka"; to Madame Fisher at Taiohae for "Te-po-inoino"; to Hitu, at Hakahetau, Uapou, for "Koi-koi."

The interesting story of "Ono" is from a manuscript which Monseigneur David Lacadre graciously loaned me; and the valuable fragments which preserve for us hints of the exploits of the Maui brethren, and the fragment about Tu, were derived from manuscripts in possession of the Catholic Mission which I was permitted to copy.

The story of "Pua-ina-noa" was recorded by Mrs. Handy; "Aka's Voyage" by Mr. Ralph Linton; and "Tiki" and "Tohe-tika" were given me by Mr. Robert Aitken who copied them from a manuscript put into his hands in Tubuai. (See footnote p. 107.)

124 Here I also take especial pleasure in expressing my appreciation of the help rendered by Monsieur Guillitou of Atuona, who served me as interpreter during the first months of my studies, until, in fact, I was more or less capable of finding my own way with native texts and informants, practically none of whom spoke any French or English. It was Monsieur Gillitou who brought Haapuani to me. Others who aided me elsewhere in times of linguistic emergency were Mr. Henry Lee, at Puamau; Madame Fisher and Mrs. Sterling at Taiohae; and the Rev. Samuel Kekela, at Hakahetau.

126 In transcribing Marquesan texts—with the exception of "Mahuike"—I have, in the interests of simplicity of printing and reading, omitted glottal stops (which in Marquesan would indicate the omission of *r*, *k*, *v*, or some other letter) because, so far as the general vocabulary is concerned, these are indicated in Dordillon's[2] dictionary in a manner that will make the composi-

[2] Dordillon, Mgr. I. R., Grammaire et Dictionnaire des Iles Marquises, Paris, 1904. Unfortunately the value of the section on grammar in this book is almost nullified through the author's attempt to cast Marquesan forms in Latin molds. But the vocabulary is thorough, accurate and, though many words met with in study are not to be found, it is relatively complete. In making it Monseigneur Dordillon rendered an inestimable service to Polynesian scholars of the future by leaving a dictionary in my opinion superior for scientific purposes to any of the other early dictionaries of the Polynesian languages with which I am acquainted. In my work it has been invaluable from the first day I set foot on Marquesan soil—in fact, I am not certain but that it to a large degree made possible for me the particular kind of intensive study that was pursued. It is most unfortunate that the vocabulary does not include proper names.

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tion of words and their relationship to those of other Polynesian tongues quite clear to students. In the dictionary the glottal stop is indicated by an accent printed over the vowel following. (See Dordillon, pp. 5-6). 126

The native pronunciation of proper names has been followed as the basis of orthography throughout, in translations as well as in texts. The more important localities and tribes may be identified by reference to the maps published in Bulletin 9.[1]

In rendering the Marquesan into English I have sought to give literal translation and to preserve the native idiom as well as possible, without making the English grotesque, rather than to give a smooth English version. The tales are essentially Marquesan in character—rugged and rough. If there are any that deserve rendering into polished English, such transformed versions should appear elsewhere than in a volume that seeks to preserve the lore in its unvarnished integrity.

Like most people living in a state of nature, the Marquesans have no more sense of impropriety in describing incidents relating to sex life and the like than they have in talking about eating and drinking or any other physical habits common to all mankind. In some stories, grotesque incidents of this nature appear as embroidery of the main theme. In others they constitute main themes. Throughout the legends the sex motif is more dominant than any other. I trust no reader will be led by this to judge the ancient Marquesans to have been immoral or degraded. They are not to be judged by our standards. The Marquesans of old were doubtless as strict in their obedience to tapus and proprieties affecting sex relationships as they were to other tapus: and the respect for tapus prevailing among Polynesians in the days of their folk automony certainly exceeded that of Europeans and Americans of the present day for either law or morality. In my judgment the sex interest shown in their folk lore demonstrates the Marquesans to have been essentially healthy in mind—there is none of the morbid dwelling on erotic detail characteristic of the folk lore of certain other races more effetely civilized. 831

Only an understanding of the Marquesan nature in its setting can give a true basis for judgment. They were probably the most robust and exuberant of all the Polynesians, and lived in complete isolation in tropical islands of unsurpassed beauty. There was no venereal disease among them. Their philosophy of sex was that of sons and daughters of nature whose environment permitted a remarkable amount of freedom in the indulgence of an appetite which one cause or another—environment, congestion of population, religious teaching—has forced most peoples in the world to repress to a greater degree. The whole story of the Marquesans' philosophy of sex lies in the word which they most commonly employ when speaking of intercourse, namely *keu*, which means sport, or play.

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000 In judging of the people on the basis of these legends, both with regard to morality and also barbarism, I beg of readers to remember two things: that folk lore depends for its interest upon exaggeration; and that very little absolutely uncensored and unvarnished lore has up to this time been published from any Polynesian islands.

126 Incidents and episodes in the legends that are too frank for literal translation and publication in English have not been translated; but, in the interests of science—for some contain items of ethnological interest—they are presented in Marquesan which any serious student can translate with the aid of a dictionary.

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THE MARQUESAN LANGUAGE

The language spoken by the Marquesas Islanders is one of the group of related tongues spoken throughout the Polynesian islands, generally called Polynesian. Within the small area of their isolated home, these islanders differentiated their speech into several dialects having distinctive phonetic and tonal traits and variations in vocabulary; but, in comparison with the divergence of Marquesan from other Polynesian languages, these local variations are of minor importance. Marquesan differs from other Polynesian languages so much that the latter are only vaguely comprehensible to an intelligent Marquesan. But, as it is in each of the other main groups of islands in Polynesia, the Marquesan's language, like his culture, was unified throughout the group, so that the speech of a man of any island in the group was plainly understood by one from any other. It is obvious to the student travelling in the islands that local differences are but divergencies from a common original. There is little reason to believe that local variations have resulted from influences or accretions coming from outside the islands.

The notes which follow are based on a careful, though not very extensive, study of the phonetics of the dialect of the Marquesas. The grammar and syntax of the language is sufficiently well outlined in the dictionary of Dordillon. For this reason little attention was paid to these subjects other than that required for personal use of the language. No sooner had I reached the islands, however, than I realized that the orthography adopted by Dordillon was totally inadequate for indicating the phonetics of the dialect. In conjunction with the other investigations a short but careful study of the phonetics and vocalization was therefore made in the following way: A list of words covering all the possible combinations of consonants and vowels in the local dialect was made, and various informants in different sections of the group were tested out with these words. The summary of the results of this study as given in the following pages has been published in this collection in the hope that it may contain information directly contributory to the study of the cultural and linguistic affiliations of the islanders.

Phonetics

The ten consonants (*f*, *g*, *h*, *k*, *m*, *n*, *p*, *r*, *t*, and *v*) and the five vowels (*a*, *e*, *i*, *o*, *u*) used by Dordillon are by no means sufficient to cover the phonetics of the dialect of the Marquesas. Dordillon speaks of some variations in the vowel sounds, but there are more and greater variations than he indicates.

The following list shows the consonant and vowel variation in the northern and southern sections—called by Dordillon northwestern and southeastern sections of the group (compare Dordillon, pp. 86-89).

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Northern	*becomes*	*Southern*
e	sometimes	*e*
i	in one word	*e*
u	in some words	*o*
h		*f*
h		*s*
h		'
m	in some words	*n*
m	in some words	*p*
n	in some words	*t*
p	in some words	*t*
t	in some words	*s*
v	in some words	'
'	in some words	*t* or *k*

In the consonant changes the most common are the replacement of *h*, *s*, *t*, *k* of the northern dialect respectively by *f*, *s*, *t* and the catch or glottal stop (') in the southern islands.

Of the consonant sounds the *f* of the southern section and its variant *h* of the northern offer no difficulty. Another sound—common to both sections—for which Dordillon uses *h*, needs more analysis. (See p. ....) The letters *f*, *h*, *k*, *m*, *p*, *t*, and *v* are simply pronounced as in English. The *r* has been for the most part dropped, an *n* being sometimes substituted. Such *r*'s as are retained are pronounced simply as in English by some natives, but by others they are given a roll on the end of the tongue, sometimes slight, sometimes greatly exaggerated. The roll is especially marked when there are several *r*'s in a word. For example in the word, *pērēre* (stretched), the *r*'s are always rolled; the word *pārara* (shattered) sounds like *pārrrrra*.

A most interesting variation of consonant sound is that in which *n*, *ng*, and *k* replace each other in different sections of the island group. For example, the words *iuna* (upon), *mako* (shark), and *puaina* (ear) are pronounced as here spelled, in Hivaoa, Tahuata, and Fatuhiva. On the eastern half of Nukuhiva, including the valleys along the coast from Taipi Vai to Hatiheu—the valleys comprising the eastern of the two divisions of the island that were continually opposed in war—these words are pronounced *iunga*, *mango*, *puainga*, and the same consonant sound of *ng* appears in all words of this class. (The *ng* is hard, at the base of the nose, and should perhaps be spelt *ngk*). These three words, on the western half of Nukuhiva and on Uapou, are pronounced *iuka*, *mako*, and *puaika*. The *ngk* used in a region which is geographically midway between the eastern and western extremes of the island group forms a link between the *n* and the *k*. Uahuka seems to belong to the *n* group, though it is difficult to be certain as there has been much immigration into this island from Nukuhiva, Uapou, and Hivaoa.

In a study of the words in which *h* is common throughout the whole

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group, complications arise. In combination with different vowels there is a variation from a simple *h* sound to a distinct German *ch*, through *sch* to *s*, with a *w* sound often included. In the following examples, capitals indicate that the sounds represented by these letters are subdued, though distinct. The variant *h* sounds are never given quite the full force that they have in English or in German. 194

Dordillon spelling	Phonetic spelling
ĭha (ejaculation)	ICHYá'
ĭhea (where?)	iCHyĕ'ya, iSCHĕ'ya
ĭhi (a kind of nut)	ĭhí, iCHí, iSCHí
ĭho (descend)	iCHYó', ihyó
ĭhu (nose)	iCHYú, ihyú
nohea (whence?)	nohĕ'ya, noCHĕ'ya, nochĕ'ya
puha (thigh)	púCHa, púha
puho (shrine)	pucho
o oi ho'i (who knows?)	o waI sHŏ'i, o waI sŏ'i
? (expression of disgust)	TSCHIAß
? (expression of exasperation)	asche
nuhe (dog)	nû'chwĕ, nû'CHWĕ
ahia (when)	oCHwhĭ'ya
tiohi (to see)	tióCHWi
tihe (arrive)	tihye

It is obvious that the sound content of Marquesan is richer than is indicated by the redaction of the language by its earliest students, who, being missionaries, were interested rather in simplifying writing than in accurate phonetic records.

Other examples of these *s*, *ch*, *w*, and *y* sounds that seem to grow out of the *h* could be given, but this will suffice. The examples given above show that there is an *hy* sound between *i* and *o*, and *i* and *u*; an *s* or *sh* sound between *o* and *i*; an *sch* sound between *i* and *e*, and *i* and *i*; a *ch* sound between *i* and *i*, *o* and *e*, *u* and *a*; a *chw* sound between *u* and *e*; a *chy* sound between *i* and *a*, *i* and *e*, *i* and *o*. In many other combinations with vowels *h* has a simple *h* sound: *tahá, tahĕ', áhi, aho, ahu, ehá'á, ehĕ''ĕ, ĕhi, ehû'eva, poha, nōhō, pohú'ĕ, púhĭ', púhuhu.*

The sounds of consonants and of vowels used singly are shown in Table 1. In this table capitals are used for sounds which are distinct, though not full in force; the accent (') is used to mark the syllable bearing the main stress in words of more than one syllable; prolonged sounding of a letter is indicated by a macron (as ā); the apostrophe (') indicates a glottal catch between vowels, marking the place of a consonant that has been dropped, or, at the end of a word, a vowel sound cut short with a catch of the breath. Dordillon's accents are very confusing as they sometimes indicate a stress and sometimes a catch between the vowel marked with an accent and the preceding vowel.

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TABLE 1.—SOUNDS OF CONSONANTS AND VOWELS

Dordillon orthography	Orthography adopted here	Sounds represented	Examples	Dordillon spelling
f	*f*	as *f* in English *for*	*fanáU* (to give birth)	*fanau*
h	*h*	*h*; *hy*; *ch* as in German *ach*; *CH*; *CHy*; *CHY*; *sch*; *SCH*; *sH*; *s*; *chw*; *CHW*	(See discussion above)	
k	*k*	as *k* in English *keep*	*kĕtĕ* (basket)	*kete*
m	*m*	as *m* in English *man*	*mél* (breadfruit)	*mei*
n	*n*	as *n* in English *nest*	*no* (oĭ)	*no*
p	*p*	as *p* in English *path*	*po* (night)	*po*
r	*r*	as *r* in English *rat* or with a slight to exaggerated roll, *rrrr*	*rĕ'rĕ* (to flee)	*rere*
t	*t*	as *t* in English *tan*	*te* (the)	*te*
v	*v*	as *v* in English *vat*	*váhi* (place)	*vahi*
ng	*ngk*	as *ngk* sound at the base of the nose	*móngko* (shark)	*mako*
a	*a*	as *a* in English *father*	*mána* (branch)	*mana*
	ā	like the above, but sustained	*mā'na* (power)	*mana*
e	*e*	as *ay* in English *play*	*te* (the)	*te*
	ĕ	as *e* in English *yet*	*vĕhíyĕ* (firewood)	*vehie*
i	*i*	as *i* in English *pique*	*pi* (full)	*pi*
o	*o*	as *ow* in English *flow*	*po* (night)	*po*
	ŏ	as *ou* in English *taut*	*nŏhŏ* (to sit)	*noho*
u	*u*	as *oo* in English *too*	*tu* (erect)	*tu*

Table 1 is sufficient to indicate the vowel sounds in this dialect of the Polynesian language; further discussion seems unnecessary. Sound modifications resulting in juxtaposition of vowels, need, however, some exposition. These are illustrated in Table 2. Vowels separated by a glottal stop (') are not to be regarded as in juxtaposition since the stop, replacing a consonant, makes the vowels as distinct as though the consonant were retained.

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TABLE 2. SOUNDS OF VOWELS IN JUXTAPOSITION

Vowels in juxtaposition.	When the stress falls on:	The combined sound is	As in the word:	Dordillon orthography 194
a e	a	áE	váEváE (leg)	vaevae
a e	e	aé	paémo (to interrupt)	paemo
a i	a	ái	hálhái (food)	haihai
a i	i	aí	faínu (potion)	fainu
a o	a	áO	háOháO (side)	haohao
a o	o	aó	taóte (doctor)	taote
a u	a	áU	háUháU (to bathe)	haukau
a u	u	aú	maúna (on top of)	mauna
e a	e	éya	mahéya (which way?)	mahea
e a	a	eYá	eYáha (what?)	e aha
e i	e	éI	héI (necklace)	hei
e i	i	ei	teína (younger brother)	teina
e o	e	éyo	néyo (mad)	neo
e o	o	eYó	neYóho (spine)	neoho
e u	e	éyu	héyu (play)	heu
e u	u	eYú	neYúvě (move)	neue
i a	i	iya	i'yáya (to him)	iaia
i a	a	iYá	hiYápo (banyan)	hiapo
i e	i	iye	věhiyě (firewood)	vehie
i e	e	iYé	piYéI (dried)	piei
i o	i	iyo	iyo (to the house of)	io
i o	o	iYó	iYóto (inside)	i ōto
i u	i	iyu	tiyu (north wind)	tiu
i u	u	iYú	iYúna (upon)	i úna
o a	o	ówa	kówa kówa (content)	koaoa
o a	a	oWá	koWána (to be able)	koana
o e	o	ówe	tówě tówě (crab)	toetoe
o e	e	owé	howéhi (a food)	hoehi
o i	o	óWi,	hóWi (fast)	hoi
ō i	ō	ō'I	popōI (a food)	popoi
o i	i	owí	owí'ya (here is)	ō ía
o u	o	óU	hóU (new)	hou
o u	u	oú	toúfa (forty)	toufa
u a	u	úwa	túwa (back)	tua
u a	a	uwá	uwá uwá—almost wá wá (pulse)	uaua
u e	u	uwé	uéúvě (move)	ueue
u e	e	Uwé	Uwě Uwě—almost wě wě (to weep)	ueue
u i	u	úwi	húwi (mother)	hui
u i	i	uwí	tuwíya (fiance)	tuia
u o	u	úWo	núWo (knee)	muo
u o	o	uwó	óUwóho (hair)	ouoho

In summary, it may be pointed out that *a* stressed tends to absorb a following *e*, *i*, *o*, or *u*, and that *e* stressed tends to absorb a following *i*.

The absorbed vowel is pronounced farther forward in the mouth, relatively to the second vowel. A *y* occurs in *éya*, *éyo*, *éyu*, *iya*, *iye*, *iyo*, *iyu*: in other words, when *e* (preceding any vowel except *i*) bears the stress; and when *i* (preceding all other vowels) bears the stress. A *Y* occurs in *eYá*,

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194 *eÝ, eÝ, iÝ, iÝ, iÝ, iÝ*: in other words, when any other vowel except *i* follows *e* and bears the stress; or when any other vowel follows *i* and bears the stress. A *w* occurs in *ówa, ówe, owí, úwa, uwá, úwe, Uwí, úwi, uwí, uwó*: in other words, with *o* bearing stress before *a* and *e*, and with *o* before *i* when the latter is stressed; and with *u* stressed or unstressed with all other vowels. *ŏ* stressed, followed by *i* forms *ŏy*. A *W* occurs in *oWá, oWé, óWi, úWo*.

To sum up: When *a* is stressed, it forms a near-dipthong with all other vowels by predominating and making of the second vowel a mere shading of sound; *e* stressed does the same thing with *i*. *E* stressed with all vowels except *i*, and *i* stressed with all vowels except another *i* modify the following vowel with a distinct *y* sound. When the second vowel is stressed, its modification by the preceding *e* is much less noticeable, as indicated by the *Y*. *O* and *u* stressed and unstressed, which modify the vowels *a, e*, and *i* with a *w* or *W* sound; and *u* similarly modifies a following *o*. In this inclusion of a *w* sound, however, the extent of modification does not seem to follow in the orderly fashion of the *e*'s and *i*'s the stressing of the first or second vowel.

LEGEND OF MAHUIKE RECORDED PHONETICALLY

539 773 The short legend of Mahuike was recited at Atuona, Hivaoa, by Haapuani, who was born in that valley. It was recorded phonetically, exactly as heard, using the conventions described above. A free translation of this legend and the phonetic record are as follows:

Fire in the Marquesas originally came from Mahuike. It is said that formerly there was no fire here, Mahuike having it all. Maui was the great-grandson of Mahuike. In those times the people became disgusted with eating things raw. A rumor spread among them that the food that Mahuike ate in his country was very fine in comparison with what was eaten raw here. How different it was with the chief Mahuike! There was a wise man (*tuhuna*) here who bethought him of the native stories that were told of the delicious food that Mahuike enjoyed. The wise man conceived an idea. The story had it that Mahuike's food was particularly good. Some one asked in what way it was better. "We have breadfruit, banana, breadfruit-paste just like what they have." "This is the difference," said the wise man, "Mahuike's food is prepared with fire." Then the people said to Maui, "What a fine thing it would be if you would go to your great-grandfather Mahuike and get fire for us." Maui was told what to say:

O Mahuike!
Give me some fire. (Chanted).

When Maui approached his great-grandfather with these words, the old man asked, "Who told you Mahuike had fire?" "Why," said Maui. "A report came to us that your food was good, and not indigestible like ours, because you had fire". Mahuike said, "Give me your fire-lighter so that I may give you some fire". "Here it is," said Maui, and unwrapped it from the tail of his loin cloth. Mahuike ignited it from the sole of his foot and gave it back to Maui, saying, "There is some fire for you, my great-grandson". Maui set off along the road. He rubbed the end of the fire-lighter on the ground and put out the fire, then returned to Mahuike, approaching him with the same words as before. The old man demanded, "What put out your fire?" Maui

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told him that as he was passing along the road he had looked at the fire-lighter and found that the fire was out. So Mahuike gave Maui fire from his knee. (The same episode is repeated, Maui departing, putting out the fire, and returning. When he received fire from Mahuike's chest, he was told that there was no more). After Maui had put out the fire that had been given by Mahuike from his chest, he returned. Mahuike was asleep but his gods warned him that his head was in danger. Maui demanded fire from his great-grandfather's head. Mahuike refused, saying that the head was tapu. Maui threatened the old man, but he still refused. There were hot words, then they came together in a clinch. Back and forth they struggled, striving with might and main to overthrow each other, until at last Mahuike exclaimed, "Your strength is like that of a madman, my grandson!" They came together again and again; they fought and fought. Maui's gods said to him, "Do not give in, lest you fail to get the fire." Then Mahuike's strength suddenly gave way, and his head struck upon a rock with such force that the fire flew in all directions from it, entering all the trees and all the rocks. When Maui returned to his people, they demanded, "Where is the fire?" "It is scattered all over the land," replied Maui, and then explained to them how they could get it from the wood of trees by rubbing two pieces together. He demonstrated it to them, bringing the spark from the fire-sticks by long rubbing, and putting the spark in dry tinder—"then did grow the flame of the fire."

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mahUwī'kē

(*Note*: Accented syllables are pronounced with a slight rising inflexion.)

na mahUwikē te tūnu o te ðhi i te fēnūnu enāta.
From Mahuike the origin of the fire in the land native.

u pe'a'U kō'i te pō'i kaki'yu, ā'ō'ī he(y)ðhi mamū'una ātu,
Did say indeed the people anciently not the fire before away,

o mahUwikē. oCHī'ya i pe'āU te nāI ha'akehāI,
of Mahuike. When did say the here legend,

o maūwi he pē'ha no mahUwikē, he tūna na te mo'upūna o
is Maui the great-grandson of Mahuiki, the child of the grandchild of

mahUwikē. oWhī'ya i hūwa mōU po Uwa kē' hūwa mata-
Mahuike. When in those some days was disgusted those peo-

ēnūna i te hāIī'na i te meYa tī'e. Uwa po te' ōno
ple with the eating at the things raw. Did hear the rumor

iyo hūwa matāInana, a hī'iyā'nī tī a hāI iyo mahUwī'kē,
among these people was good the there food at Mahuike,

he hāI nā'ī nā'ī ōko, nā te meYa i hāI tī'ī'ya ta tatōU
the food nice very. Because of the thing did eat raw that of us

nāI, no ēI'a i pīYāU ta tatōU nāI. a'iya ouī'ya e meYa
here, because of that is bad of us here. It is this it is that is thing

he tī'tahi iyo hūwa haka'ihi, o mahUwī'kē. iyo hūwa pō'i
different another at this chief, is Mahuike. Among the people

tūāhi enāta tuhāna. na vāva ī'ya no tī a tāU pona tīhāU
another man wise. Did think he of the that [sign of plural] words

o te matāInana i pe'āU nāI no te hāI nā'ī nā'ī iyo
of the people did speak here of the food nice at

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mahUwikĕ. a táhi a fáki húwa tuhŭ'no, e meYa tówitŏ'wi,
Mahuike. Of once (then) did think this wise man, is thing true,

i nă'ĕ nă'ĕ ál ta iya kál, é na mĕ te ópaU. u pe'áU
was nice thus of him food, is there with the taste. Did say

húwa mataélnana me húwa tuhuna, e(Y)ă'ho tĕ nél apáU i
these people with this wise man, "Is what the here taste was

nă'ĕ nă'ĕ ál ta atoU kál. o húwa meYa anélCHo' te kál.
nice thus of their good? Is this thing certainly the food.

he mél ta tatóU atĭ'i ta atóU; e mel'ka ta tatóU atĭ'i
the bread-fruit of us like of them; is banana of us like

ta átoU; he má ta tatóU atĭ'i ta atóU. i pĕhéYa
of them; the bread-fruit paste of us like of them. Was this

tiya ta tatóU, i pĕheYa tiya ta atóU. u pe'áU húwa
way of us, was that way of them." Did say this

tuhúna, o ta mahUwi'ke i túnu tíYa mĕ te páE áhi, no él'Ya
wise man, "Is of Mahuike to cooked having with the prepare fire, because of that

uwa vĭ'a te mél, uwa vĭ'a te má. ma él'a iya kál i
was cooked the bread-fruit, was cooked the bread-fruit paste. Because of that when eat at

húwa tóU kál i túnu fiya mĕ te páE(Y)áhi. a táhi atóU
these foods were cooked with the prepared fire." Then they

a pe'áU iya maúwi, meYa nă'ĕ nă'ĕ amál ă'wĕ i títáhi meYa
did say to Maui, "Thing nice. Come you to another thing

áhi na tatóU iyo to pĕtĕ'o, o mahUwikĕ. iyo tihĕ óWĕ
fire for us at your great-grandfather's, is Mahuike. When arrive you

iyo mahuwikĕ, a pe'áU ówĕ [chanted],
at Mahuike, say you,

mahuwi'.....ikĕ'.....ĭ'ĭ'.....ikĕ! i háno mál yáU i te á.....ahi.
'Mahuike! Give to me the fire.'"

a táhi a pe'áU mahuwikĕ, i óno ówĕ i yál i te áhi a
Then did say Mahuike, "Did hear you of whom of the fire of

mahuwikĕ néI? i óno pu anélCho(W)aU na te méYa
Mahuike here?" "Did hear only certainly I because of the thing

uwa tíhYĕ te óno iyo matóU, a hi'iyă'nĕ o te kál iyo
was arrived the report to us, was good of the food at

mahuwikĕ. ă'ă'ĕ e húkaka ma óto o te kópu. i vivo ai(y)áU
Mahuike. Not is go wrong by in of the stomach. Did think there I

óna mĕ te áhi iyo óWĕ i nă'ĕ nă'ĕ ál ta otóU (W)ă'a.
there with the fire at you was nice thus of you victuals."

a tahi a pe'áU mahUwi'kĕ, óna me tá oWĕ nánu
Then did say Mahuike, "There with of you fire-lighter

meYa tă'u átu i títáhi meYa áhi na óWĕ, e tú ú pĕ'ka.
thing give away to another thing fire for you, oh of me great-grandson."

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a tâhi a vĕvo'tĕ maúwi i te nânu mâl âto o toWTya ft'i ft'i
Then did open Maui to the fire-lighter from in of his tail

hâmi. Uwa tû'u i te ima o mahuwikĕ. Uwa tô'o mahuwikĕ i
loincloth. Did give to the hand of Mahuike. Did take Mahuike to

hâwa nânu a te pĕ'ka. Uwa tû'u i una o te tâpu vâE, u
this fire-lighter of the great-grandson. Did put to on of the sole foot, did

ho'âna te âhi i (Y)una o te nânu a te pêka. Uwa tu'u
get the fire to on of the lighter of the great-grandson. Did give

mahuwikĕ i te t'ima o maúwi. u pe'âU, êna te âhi, e
Mahuike to the hands of Maui. Did say, "There is the fire, oh

tu u pĕ'ka. U tâha maúwi i te a' auúwi. u piyówi i una
of me great-grandson." Did go Maui to the road. Did rub to on

he épo, iwa hĕ'a te âhi. Uwa hâwa maúwi iyo mahUwikĕ. Uwa
the ground, did put out the fire. Did come Maui to Mahuike. Did

îte mahuwikĕ iya maúwi, u pe'âU, êlya owĕ uwa hâ'wa?
see Mahuike to Maui, did say, "Here you have come back?"

mahuwi___ikĕ' __ĕ'i___ikĕ! i hano mâl yâU i te â___ahi.
"Mahuike! Give to me the fire."

[Repeated.] *U pe'aU mahuwikĕ, eyâha te hĕ'a o ta êwĕ âhi*
Did say Mahuike, "Is what the extinguish of your fire

i tû'u atu nâl âU. u pe'âU maúwi, tu u tâha tina
to give away here I." Did say Maui, "Of me having gone

i te â'anâwi, u tĕ'âhi âU i te nânu uwa hĕ'a te âhi mâl
to the road, did look I to the lighter was out the fire from

îna. Uwa tô'o mahUwikĕ i te nânu, uwa tû'u i îna o te
on." Did take Mahuike to the lighter, did put to on of the

uû'o. Uwa â'a te âhi i îna o hâwa nânu a mahuwikĕ.
knee. Did light the fire to on of this lighter of Mahuike.

Uwa tô'o maúwi i te nânu âhi mĕ te tâha. me hâwa meYa
Did take Maui to the lighter fire and the go. And this thing

u tînâl i te nânu i nó h(W)e épo. Uwa hĕ'a te nânu.
did extinguish to the lighter to of the ground. Did put out the lighter.

Uwa hâwa hakanâwa maúwi iyo mahUwikĕ. Uwa îte mahuwikĕ,
Did come again Maui to Mahuike. Did see Mahuike.

eiyo hakanâwa maúwi, ê'ê'ĕ' he ëyo o mahUwikĕ i pe'âU mâl.
here again Maui, not the voice of Mahuike did say here.

te tata tina o maúwi i pâta o te fê'i. u vevô'o hakanâwa
The seared having of Maui did stand in front of the house. Did call again

maúwi. [As above.] *Uwa tû'u mahUwikĕ i te âhi mâl te*
Maui. Did give Mahuike to the fire from the

îna â'ma. u pe'âU i te pu'ka, Uwa ênu te âhi, e tû u pĕ'ka.
chest. Did say to the great-grandson, "Was finished the fire, oh of me great-grandson.

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ā'ō'ī' átu he áhi i tówē. a táha! Uwa táha maúwi mē te
Not away the fire enough. Go!" Did go Maui with the

hā'ia. Uwa vívo maúwi, e tāhi áhi i tówē átu, o te áhi
laugh. Did think Maui, one fire more, is the fire

i te óho o mahUwikē. i te a'anúwi u tinál i hévva i no
at the head of Mahuike. On the road did extinguish to this to on

he ípo. te kī'a ff'na o ta iya nánu u hútva hakaúwa
the dirt. The put-out having been of his lighter did come again

iyo mahUwikē. a káno átu e ana, u pa'aníya i te hiyomō'we
to Mahuike. Was searching, was fallen asleep to the sleep

mahUwikē. [Maui calls as above.] *a tahi a káhuwa te táu*
Mahuike. Then did begin to chant the

atúwa o mahUwikē.
gods of Mahuike.

o te ahi mél heya?
Is the fire from where?

o te ahi mél te óho.
Is the fire from the head.

o te oho o mahUwikē.
Is the head of Mahuike.

e ahi tapu te iya
Is fire sacred the that

o te upoko o mahUwikē
Is the head of Mahuike.

i ha towē i.
– — —— –

te ono tima o mahUwikē u kahúwa hakaúwa maúwi i te
The heard having of Mahuike did to sing begin again Maui to the

áhi mél úna o toWiya óho. Uwa mahUwikē me te pī'kē, mē
fire from on of his head. Did rise Mahuike with the anger, with

te hā'a hā'a, me te vēvē'i. u pe'áU mahUwikē, eYaha to
the rage, with the choler. Did say Mahuike, "Is what of

owē hiya, e tú u pī'ka? u tu'u atú na e yáU n'áhi páOtu
you want, oh of me great-grandson? Did give away there to be me the fire all

o te áhi. Chéya ta owē e imi nél e tu u pī'ka? o te
of the fire. Where of you is seek here, oh of me great-grandson? Is the

áhi i tówē nél o tú u póko te iya, ā'ō'ī'
fire remaining here of me head that, not

e ī'o iya ō'wē tu u áhi. iya hina ō'we. ā'ō'ē
is come to you of me fire. Then fall you. Not,

e ī'o tu u ahi, a tahi a jējál mahUwikē me maúwi. u mál
is come of me fire." Then did combat Mahuike with Maui. Did come

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fĕfál, u mál, u mál fĕfál: a táhi a hina mahUwikĕ
combat, did come combat, did come combat. Then did fall Mahuike

i a'o. u pe'áU mahUwikĕ, túta tĕ i'i, e tu u pĕ'ka.
to down. Did say Mahuike," Mad your strength oh of me great-grandson."

Uwa tá'u maúwi. u ha'a tópa mahUwikĕ i to Wiya
Did take Maui. Did cause to fall Mahuike to his

áO. Uwa tópa te áO o mahUwikĕ. u fĕfál hakaúwa aúwa. me húwa
face. Did fall the face of Mahuike. Did combat again these two. With this

hána, u mál fĕfál fĕfál. a táhi a pĕ'áU te táU atúwa iya
work, did come fight fight. Then did say the gods to

maúwi, umó'i owĕ e tú'u ówa te ko'éna te áhi iya ówĕ.
Maui, "Do not you give up lest the get the fire to you."

a táhi a ha'a páO te i'i o mahUikĕ. Uwa tá i te upóko
Then did cause end to the strength of Mahuike. Did strike on the head

o mahUwikĕ i úna o te kĕ'a. u hi'i tavava te úpoko o
of Mahuike to on of the rock. Did break-to-pieces the head of

mahUwikĕ. a táhi a hiki te áhi mél oto mál o húwa úpoko
Mahuike. Then did go up the fire from in here of this head

o mahUwike. uwa f'é titahi áhi i oto o te táU akáU,
of Mahuike. Did go another fire to in of the trees,

uwa f'é titáhi i óto o te kĕ'a. PáOtu te táU áhi a
did go another to in of the rocks. All the fires of

mahUwikĕ i te tavava ma te táU fenú'wa. a táhi a
Mahuike to the breaking among the lands. Then did

pe'áU te atúwa iya maúwi, kéYu óko ówĕ i tihĕ nél
say the gods to Maui, "Play strong you to arrive here

i te áhi imi a mahUwikĕ. a táhi a húwa maúwi iyo to(w)iya
to the fire seek of Mahuike." Then did come Maui to his

huwé'a. u pe'áU huwa tuhú'na, I'cheya to ówĕ áhi? éna te
relatives. Did say this wise man, "Where your fire?" "There the

táU (W)áhi a mahUwikĕ u tavava ma na fenúwa páOtu.
fires of Mahuike did break over the lands all."

a táhi a pe'aU maúwi i toWiya huwé'a, a tó'o te
Then did say Maui to his relatives, "Take the

akáU, a fĕfáti ma vavéna, a ha'a mówĕ te hópĕ owa i úna
wood, break in the middle, lay flat the half long to on

o te épo. o te hópĕ póto no te i'íma. a áhi titáhi akáU
of the ground. Is the half short for the hands. Rub one wood

mŏ úna o titahi. u pe'áU te táU huwa'a, a táhi a
on of the other." Did say the relatives, "Then

pĕhe'ya? pe'áU maúwi, a táhi a ko'éna te áhi. o te oWa
how?" Said Maui, "Then get the fire." Of the long-

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539 713 *tina o te áki, a táhi a ko'óna tá tátóU páE áhi. Uwa*
ness of the rub, then did get of them fire. Did

áki húwa pó'i. te owa tina o te áki uwa ú'a te áhi i
rub this people. The longness of the rub did light the fire to

úna o te kóU náti. u mahé'o húwa mataéInana o mou'uri.
on of the stick. Did marvel these people of Maui.

u pe'áU huwa tuhúna, owíya néI te ápáU i ná'ë ná'ë
Did say this wise man, "Here is here the flavor to nice

áI te ó'a o mahUuíkë. a táhi a ha'a péI péI átoU i
thus the victuals of Mahuike." Then did make ready they to

te áhi i úna o húwa kóU náti; uwa tú'u më te kelkáha
the fire to on of this stick, did put with the cocofiber

mó'o, a táhi a kë'i te ú'a o te áhi.
dry, then did grow the flame of the fire.

Vocalization

195 In general, the vocalization of the Marquesan language is guttural, deep-throated and very forcible, especially when the speaker is somewhat excited. The native dialect cannot be spoken without putting a great deal of breath and energy into it. Women speak more gently than men, but even their conversation, judged by ordinary standards, is by no means gentle anywhere except on Uapou. All over the southern section conversation is more full-voiced, more rapid, and more incisive. Little range of voice is used except in ejaculations, greetings, and questions; conversation is in a rapid, staccato monotone. One person will frequently talk for some time, recounting or explaining something. Frequently, too, there is a rapid exchange of repartee. The mere physical exercise of talking is a distinct source of pleasure to the native, and yet they are far from garrulous. When a subject of conversation is exhausted, they sit in contented silence for very long periods.

Vocalization is less rapid, less precise, and less energetic, on Nukuhiva than on Hivaoa. Uapou represents the greatest divergence in this respect from Hivaoa. There, the women especially talk gently and with a caressing, singing tone, which is very pleasing. When they express admiration or delight, they literally sing their words with a slow, soft intonation and a rising and long-sustained inflexation on the stressed syllables of words, commonly ending a word or sentence with a long-sustained *e-e-e-e* as is done in native songs that are actually chanted. A close friend will be greeted with *"ka'ó-o-o-oha, nú-u-uwi-y-é-e-e-e-e (ka'oha nui e)"* with a high sustained inflexion on the *o*, the *u*, and the *e*. Natives of Hivaoa say that a listener to two Uapou men who are in a heated discussion, on the point of doing violence to one another, may think that they are singing a song together. On the other hand, it is a common experience to come upon two Hivaoa men en-

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gaged in the most amicable discussion, about the state of the weather, perhaps, but carried on with a vigor that suggests they may come to blows at any moment. 195

Trick Languages

Some examples were obtained of very interesting trick languages used for amusement and for concealment of meanings. One of these is known on Nukuhiva as *uhi tua*. The term *uhi tua* is derived from a sub-group of the once powerful tribe inhabiting Haa Paa valley, who originated this method of talking. It is said that it was taught to two women by a bird, called by the natives *komako*, that sings very prettily in the tree tops, and that groups of men, women, and children used to gather at times to amuse themselves by talking the *uhi tua*. It was understood only by the inhabitants of Haa Paa valley. Fortunately examples of it have been obtained from a man living in Taiohae, who is said to be the last survivor of this once very powerful tribe. It will be seen that the principle of the language is simple—namely, the transposition of the syllables of words, with the occasional insertion of vowels to make the flow of speech rhythmic. A few examples will suffice. *Pehea oe* (Where are you going?) is in the *uhi tua* language, *hepea oe. Te nei kenana* (this man) is *te eni nekaka; tenei ehua* (this year) is *te eni nehua; Pakahio* (old woman) is *kapaiho; poiti* (child) is *hopiti; pahoe* (maid) is *hapoe; ka'oha* (greeting) is *hakoa; mea meitai* (good!) is *e ema hemiati; mea hauhau* (bad) is *me ahuahu. Te nei enana no Haa Paa* (this man from Haa Paa) is *te eni ne kaka no Piu Aha; e tuki tenei vehine te popoi* (this woman is pounding *popoi*) is *e kuti te eni hevine te hohopi.* 198

There is another trick language which is talked at the present time in Taiohae, but it is said to be quite old. It seems probable that the basis of this is an attempt to imitate the sound of Tahitian. It is called *e'o hu'i* (language turned over, or upside down). *Pehea oe?* (Where are you going?) is *Peheiherea ooioroe. E he'e au i apai* (I am going for a walk) is *E tai taraha ovai varau apaiparai. Mea nui te ua* (It is a rainy day) is *Menui murui teui urua. Ka'oha oe* (Greeting to you) is *kaoioroha ooioroe. Ihea tu'u pae?* (Where is my hat?) is *Iheiherea tu'u paeparae. Ua hemo au i te mate* (I am ill) is *Ua heiheremoovaivarau i te maimarate. Ena to au kahu hou* (That is my new dress) is *Enainara touaivarau kaikarahu hoihorou. Aki me'ie i te a nei* (It is clear to-day) is *Aiaraki meiirie teaneinerei.*

. A few words of another trick language of this same kind that used to be talked in Puamau were learned. There, *Apuhi taua i te pake* (Let's have a smoke) was *Vara taua tuvata. Kaoha* (greeting) was *karohati. Ehoa* (friend!) was *e hopore.*

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MANNER OF TEACHING LEGENDS

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The following account of the manner of teaching legends was obtained at Atuona, on the island of Hivaoa. When a father desired to have his son or daughter taught legends (*ha'akekai*) and recitation of genealogy (*mata tetau*) he built in the neighborhood of his own dwelling a large special house (*oho au*) for the purpose, and employed a bard (*tuhuna o'ono*) to instruct the pupils. In this house as many as thirty men and women ranking from twenty to forty years in age would come to participate in the instruction with the lad or girl for whom the *oho au* had been built. All lived at the *oho au* and were instructed in the bard's lore (*tekao tuhuna*). During periods of instruction, the pupils were tapu, being consecrated to the work, and sexual intercourse was prohibited. The infringement of this tapu during instruction was supposed to cause blindness. As youths and maids could not be expected to keep the tapu on sexual intercourse, it was only those whose years exceeded twenty who attended the instructions in the *oho au*.

Periods of consecrated instruction lasted generally one moon; but the *tuhuna*, who decided upon the length of the period upon his own discretion or following the desire of his employer, might shorten the duration.

Recesses between the tapu periods lasted for fifteen days. Though at these times pupils continued to live at the *oho au*, they were free to go and come as they pleased. But all the articles associated with their persons during the time of instruction remained tapu and must not be allowed to come in contact with outsiders. After being released at the beginning of the recess, every individual was obliged to bathe in the sea.

During the consecrated instruction there were two sessions each day, one in the morning and one at night. The *tuhuna* was the master in the *oho au* and had to be obeyed. A woman whose monthly period came on at this time had to absent herself until her recovery. If she concealed her condition, the *tuhuna* always detected it by his skill. He was sometimes angered by such concealment to the extent of stopping the whole process of instruction and refusing to continue his work, leaving the *oho au* and going home. Or he might merely send the woman home.

If a pupil for whom the *oho au* had been built proved to be too stupid or inattentive to learn what was being taught, the *tuhuna* would stop his work and go home. The term *koai* was applied to those who were not sufficiently tapu to be capable of receiving instruction.

After the labor of instruction was completed, the *oho au* was destroyed.